A SYMBOL IS A PROMISE.

NFL Photographic Consultant to the National Football League

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NHL® OFFICIAL CAMERA OF THE NATIONAL HOCKEY LEAGUE

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Official Camera of the United States Football League

'84 OPEN
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OFFICIAL CAMERA
LBGP
LONG BEACH GRAND PRIX

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Canon GHO
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GREATER HARTFORD OPEN
JULY 1985

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PRINTED IN JAPAN

A NEW GENERATION

Canon AE-1 PROGRAM

Programmed automation plus shutter-priority sophistication. System integration.

Canon
AE-1 PROGRAM
PROGRAM
CANON LENS FD 50mm 1:1.8
LENS MADE IN JAPAN
CANON

Versatility. Simplicity.
An Unbeatable Combination.

Programmed AE
convenience personified

Shutter-Speed Priority AE
by popular demand

Brighter Viewfinder
just what you need

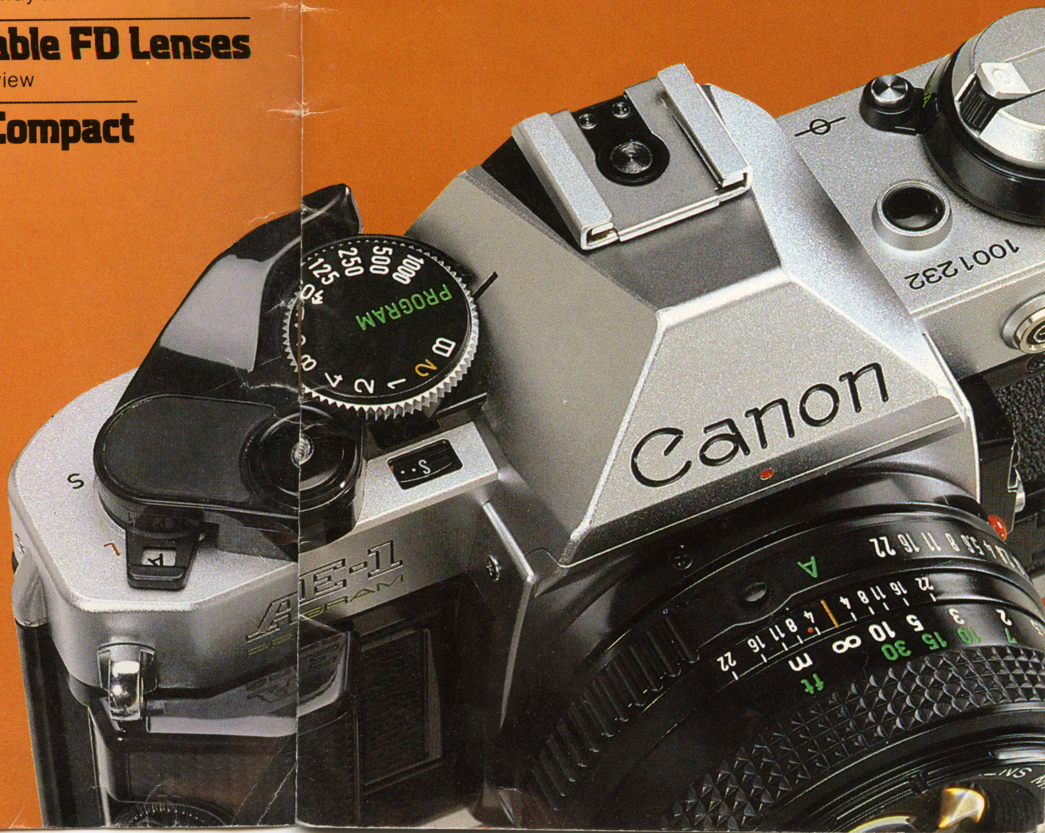
New Split Screen
revolutionary, interchangeable

Automatic Speedlites
bright stars lighting the way

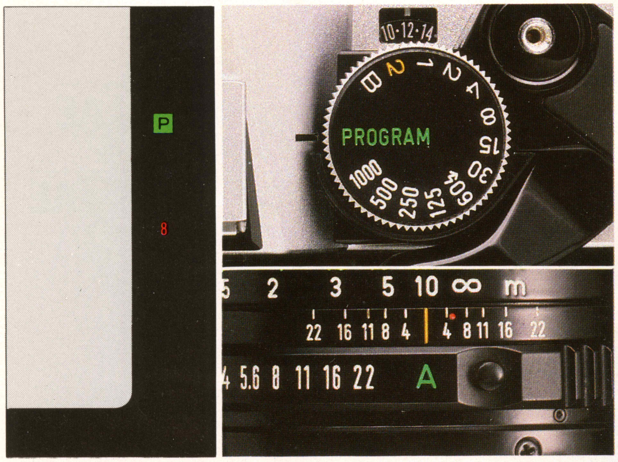
Automatic Winders
another way to turn

Interchangeable FD Lenses
for a different point of view

Sturdy, Lightweight, Compact
handling ease guaranteed



Programmed AE



If you guessed that the word "program" is a computer term, you guessed right. The AE-1 PROGRAM has a Central Processing Unit (CPU) which functions as the brain of the camera's sophisticated electronic system. It handles all signal information and issues appropriate commands for immediate response to any picture-taking situation. And in Programmed AE mode, it computes two essential functions—the shutter speed and aperture. This "focus and shoot" feature naturally makes taking pictures a lot easier. You no longer have to worry about sudden changes in lighting conditions, e.g., when your subject moves from an extremely bright, sunlit place into shadow.

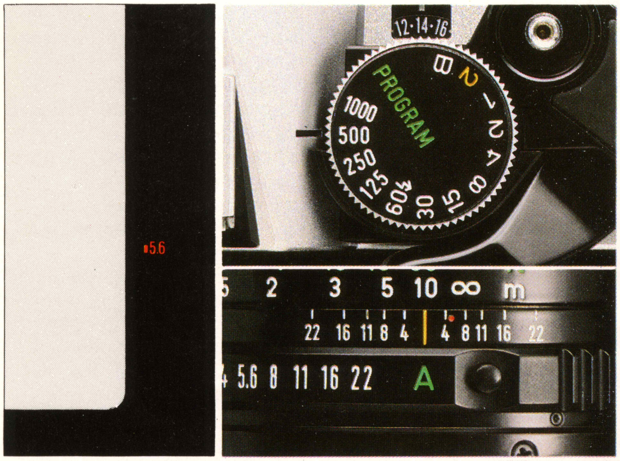
For Programmed AE, turn the shutter speed selector dial to "PROGRAM," making sure that the lens aperture ring is set on "A." Although the aperture is selected for you automatically, the f/stop will still appear in clear, red LED's in the viewfinder.

The wonder of Programmed AE is that it decides the optimum shutter speed and aperture for the current lighting situation—but will instantly change its mind if the light changes.

A child's sudden, toothy grin . . . a picnic in the countryside when the sun refuses to cooperate and keeps dodging behind clouds . . . it's fleeting moments like these which—if you can capture them—make for truly great pictures.

FD 24mm f/2.8, Programmed AE, ISO 64

Shutter-Speed Priority AE



A Formula One racing car hurtling round a race track or even a child cycling past in the park will come out as mere blurs if you don't use a fast enough shutter speed. And this is why Shutter-speed Priority AE is most effective for action photography.

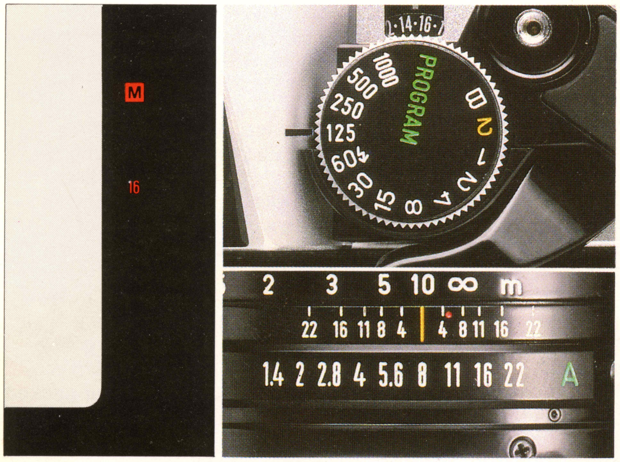
Shutter-speed Priority AE puts you in command of the action. Fast-moving subjects—a pole vaulter clearing the bar, the goalkeeper leaping for the ball in a soccer game—are frozen, preserved permanently on film for you to view at your leisure. At the AE-1 PROGRAM's fastest shutter speed of 1/1000 sec., even the splash created by a diver diving into a swimming pool will be in sharp focus.

Whatever the shutter speed, the AE-1 PROGRAM's viewfinder will display the f/stop, providing a handy reference to the depth of field. And in case the picture will be under- or overexposed, the appropriate f/stop will flash on and off to warn you.

With the Shutter-speed Priority AE mode for action-packed situations and Programmed AE for special shots calling for greater care in composition or split-second timing, the AE-1 PROGRAM offers you unparalleled versatility.

FD80-200mm f/4,1/1000 sec.,Shutter-Speed Priority AE, ISO 64

Manual



With two AE modes (plus Electronic Flash AE), why the need for manual control as well, you may ask.

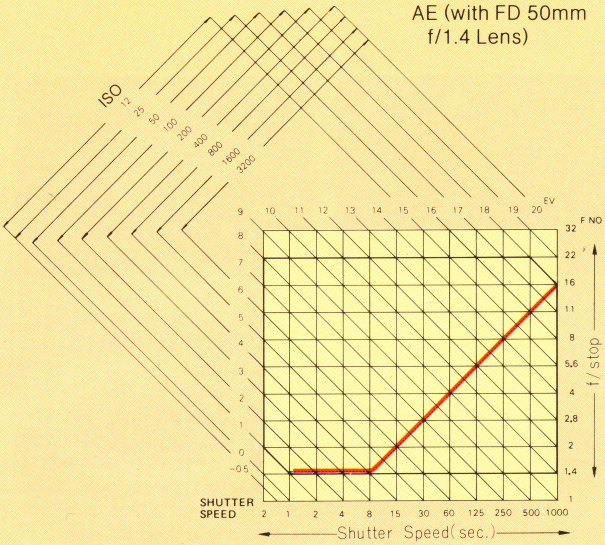
One reason is that some photographers still like to do everything themselves and the other is that the situation (e.g., unusual lighting conditions or for special creative effects) sometimes requires it.

Manual doesn't mean difficult, however, with the AE-1 PROGRAM. First, disengage the lens' aperture ring from the "A" mark. Next, select a shutter speed by turning the shutter speed selector dial. Now, depress the shutter release button halfway. A red "M" will appear in the viewfinder to remind you that you are on manual mode, while the aperture the camera would otherwise have chosen will also be displayed. The choice is yours whether to set this aperture or compensate by over- or underexposing the shot.

FD 20-35mm f/3.5L, 1/250 sec., f/8, ISO 64

Programmed AE: How it Works

Programmed Combinations of Shutter Speed and Aperture in Programmed AE (with FD 50mm f/1.4 Lens)

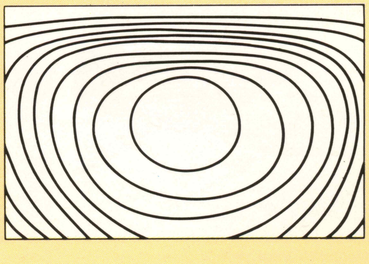


You've already read how incredibly easy—and versatile—the Canon AE-1 PROGRAM is to use on its Programmed AE mode. It's a joy for amateur and professional alike, because it frees one from the need to think about either the aperture or shutter speed setting.

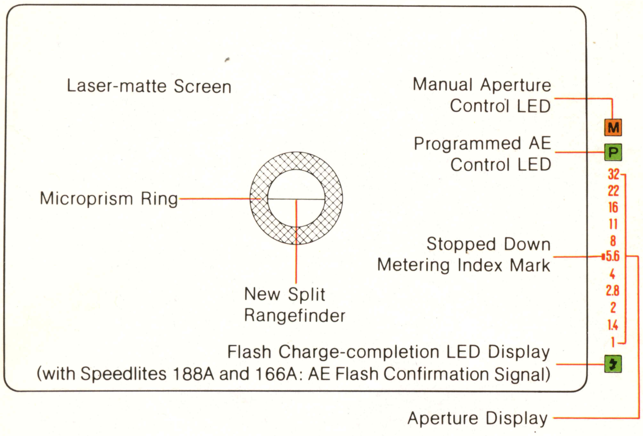
Shown above is a line diagram of programmed combinations of shutter speed and aperture in Programmed AE mode, using a 50mm f/1.4 lens. The program responds to changes in the lighting situation by adjusting the shutter speed and aperture. In a very bright situation, for example, the shutter speed may be 1/1000 sec. and the aperture f/16. On a cloudy day, on the other hand, it might be 1/125 sec. at f/5.6. In a place so dark that the aperture is wide open at f/1.4, the shutter speed could be from 1/8 sec. to 1 second.

The AE-1 PROGRAM's meter employs a center-weighted averaging system. This means that the light is measured with special emphasis on the center portion of the picture frame where the subject is most likely to be placed. This portion is located just below the center line of the viewfinder to reduce the risk of underexposure from a bright sky or backlighting.

The light sensitivity pattern (shown below) remains virtually unchanged even when different lenses are used.



Seeing is Believing

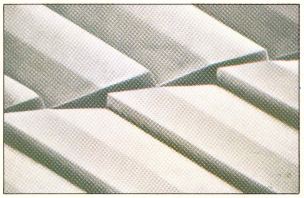

Laser-matte Screen
Manual Aperture Control LED
M
Programmed AE Control LED
P
Microprism Ring
32
22
16
11
8
5.6
4
2.8
2
1.4
1
Stopped Down Metering Index Mark
New Split Rangefinder
Flash Charge-completion LED Display (with Speedlites 188A and 166A: AE Flash Confirmation Signal)
Aperture Display

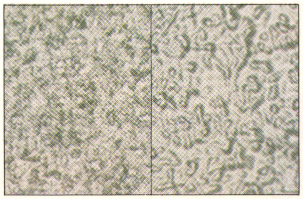
The AE-1 PROGRAM is excitingly different. This is your immediate reaction when you look through the viewfinder, since all you see is the image which comes in bright and clear as you focus.

But where is the essential exposure information? The answer is: invisible, at least until you need it, at which time you press the shutter release button halfway. Or the Exposure Preview Switch. Either way, the information will appear in red LED digital displays on the right-hand side—well out of the way of the field of view. If the picture will be underexposed, the appropriate aperture blinks to warn you. And if the shutter speed selected in the programmed mode is 1/30 sec. or slower, the "P" blinks to warn you of camera shake. The brightness of these LEDs changes according to the brightness of your subject, so they are always easy to read, no matter what the lighting conditions.

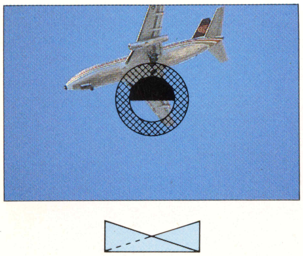
This remarkable design is a tribute to Canon's advanced microelectronics technology. No less important in contributing to the viewfinder's amazing clarity and brightness, however, are several other Canon optical advances.

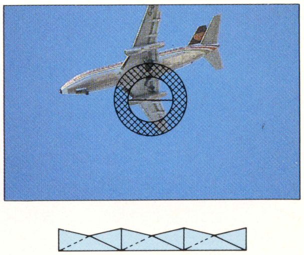
Foremost among these is the AE-1 PROGRAM's standard New Split rangefinder. A world's first, the New Split is made up of crossed prisms having two angles lined up to form a grating. The prisms are positioned vertically. When the light beam coming through a large-aperture lens is broad, the steep-angled part is used. With a small aperture lens, focusing is performed with the gentle-angled part of the screen. The conventional split-image rangefinder employs the single-angled echellette prism. The problem with this system is that the image darkens when slow lenses are used, blackening out at about f/4. With the New Split rangefinder, no darkening occurs even at f/5.6.


Magnified View of New Split

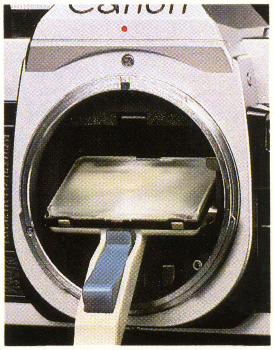

Conventional Matte Surface

New Laser-matte Surface

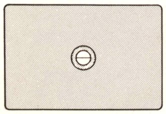

Conventional Split-image Range-finder

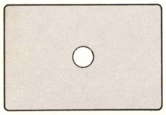

New Split Rangefinder

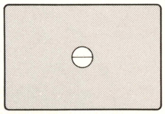
The surface of the focusing screen itself in the past also contributed to darkening of the image at small apertures. Until now the matte's surface particles were irregularly shaped with the consequence that light rays striking it were diffused in different directions. Canon has solved this problem with a unique laser-matte screen. Its surface texture is finer and smoother, and the particle sizes are different. Light rays hitting the surface are less diffused, so less light is lost. As a result the AE-1 PROGRAM's viewfinder is 50% brighter than its predecessors. And unlike some makers' matte screens, this new laser-matte screen purposely has an irregular pattern to solve the problem of moiré effect.

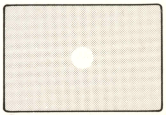


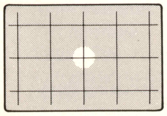
The AE-1 PROGRAM steps into professional territory with another great feature: interchangeable focusing screens. There are eight to choose from. Select the screen which best suits your subject, the maximum aperture of the lens you intend to use, and your own creative inclination.

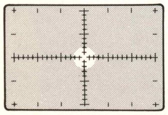

New Split/Microprism

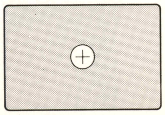

A. Microprism

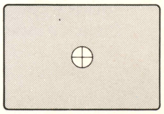

B. New Split


C. All Matte


D. Matte/Section

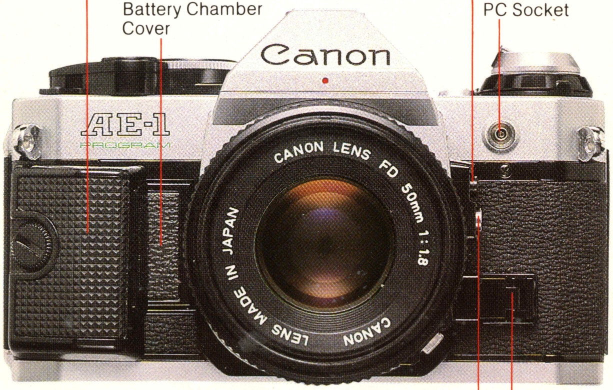

H. Matte/Scale

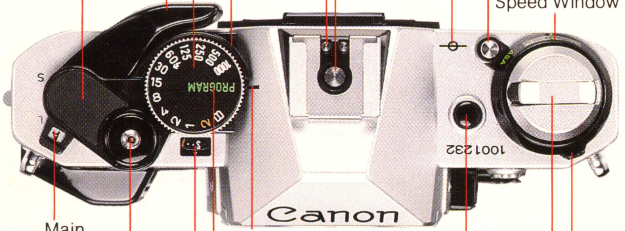

I. Double Cross-hair Reticle

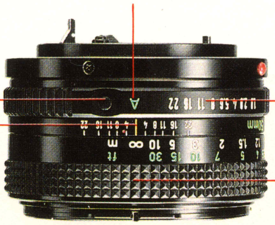

L. Cross Split-image

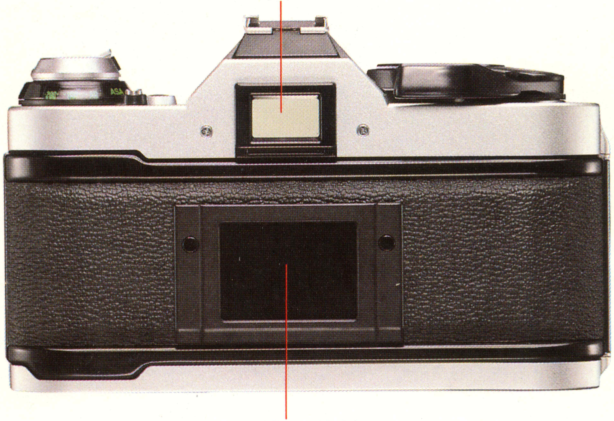
For a description of the various screens, please see p. 27.

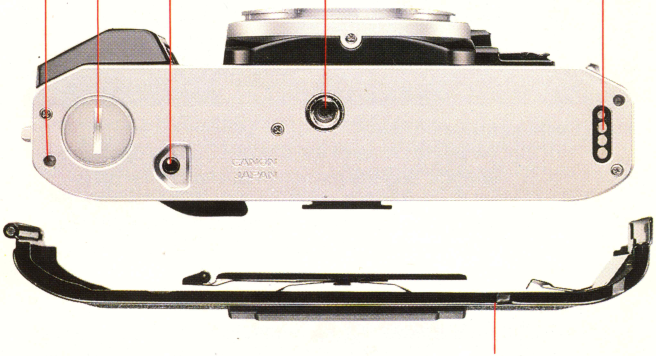
Excellence in the Sum of Its Parts

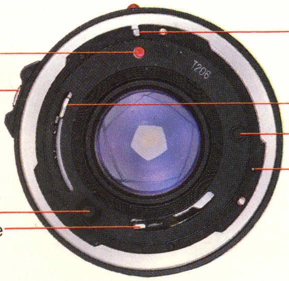

Action Grip
Battery Chamber Cover
AE Lock Switch
PC Socket
Stop-down Lever
Exposure Preview Switch

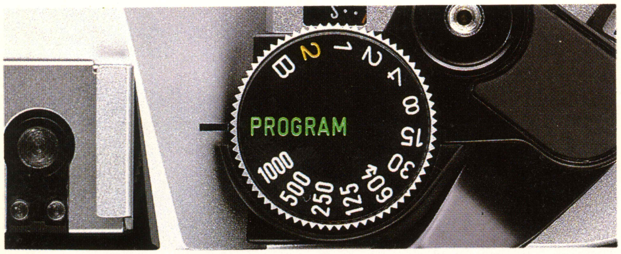

Film Advance Lever
Shutter Speed Selector Dial
Shutter Speed Selector Dial Guard
Automatic Flash Contact
Flash Sync Contact
Film Plane Indicator
ISO Film Speed Lock Release Button
ISO Film Speed Window
Finger Rest
Main Switch
Shutter Speed/Program Index
Battery Check Button
Programmed AE Setting
Film Rewind Knob with Crank
Frame Counter
ISO Film Speed Setting Lever
Shutter Release Button (with Cable Release Socket)


"A" Mark
AE Lock Pin
Distance Index
Aperture Ring
Focusing Ring


Eyepiece
Memo Holder

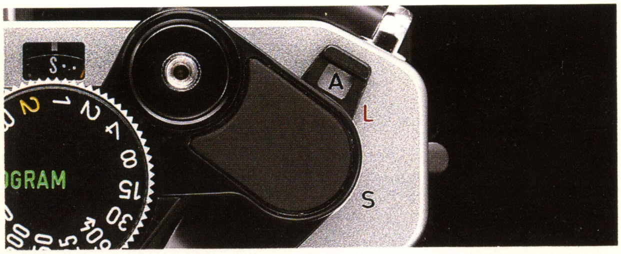

Positioning Hole for Motor Drive and Power Winder
Winder and Motor Drive Coupler Cover
Film Rewind Button
Tripod Socket
Winder and Motor Drive Terminals
Back Cover


Red Dot
Positioning Pin
Lens Release Button
Aperture Signal Lever
Reserved Pin
AE Switch Pin
Full Aperture Signal Pin
Automatic Aperture Lever



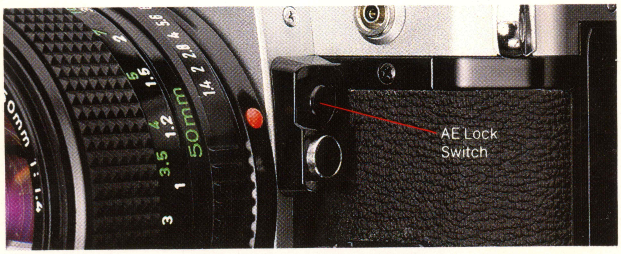
Easy-to-Use Shutter Speed Selector Dial

More than just a shutter speed dial, this selector dial enables you to select your exposure mode. With the lens on "A," you can choose either Programmed AE or Shutter-speed Priority AE. Shutter speeds can also be selected for manual use. This dial also has a surrounding guard to protect against accidental movement.



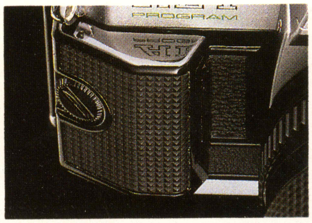
Main Switch and Self-Timer

Turn this switch to "A," and the camera can be operated. Move it to "L," for lock, and the camera's power is shut off to prevent accidental shutter release. Turn it to "S" to operate the 10-sec. self-timer. Press the shutter button and a bee-bee-beep warning sounds, increasing in frequency two seconds before shutter release.



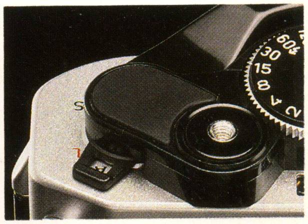
AE Lock Switch

Facilitating exposure compensation, the AE Lock Switch triggers a memory control to free your left hand for focusing or steadying the camera. Partially depress the shutter release button to meter and press in the AE Lock Switch. Keeping the shutter release button depressed, compose your picture and shoot.



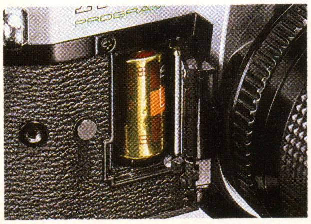
Convenient Action Grip

A Canon idea designed to help you keep the camera rock-steady. This feature and the raised contour of the battery cover provide a firm grip for excellent mobility in action situations.



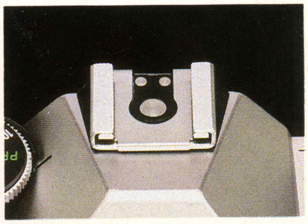
Shutter Release Button

A finger rest makes the soft-action electro-magnetic shutter release even easier to operate.



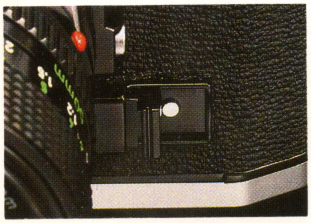
Long-lasting 6V Battery

A single 6-Volt battery will power the camera's varied electronic functions for a year under normal use.



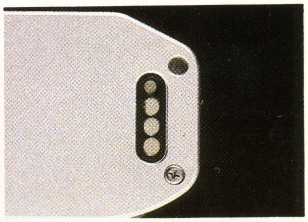
Hot Shoe

Matches all Speedlites for synchronized flash photography. A "⚡" in the viewfinder lights up to show flash charge completion.



Stop-down Lever

"L" shaped lever folds out for easy depth-of-field preview. Also enables stopped-down metering when using an FL lens or close-up accessories.



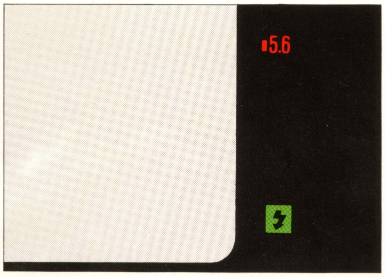
Winder and Motor Drive Terminals

These terminals align with the winder contacts to provide perfect electronic matching and enable instantaneous film advance.

Flash Photography Made Simple

Canon 188A
Canon 188A
Canon
AE-1 PROGRAM
Canon
AE-1

FD 35mm f/2, 1/60 sec., f/4, with Speedlite 188A, ISO 64



Making its debut along with the AE-1 PROGRAM is an exciting new flash unit: the Speedlite 188A.

With the Speedlite 188A, flash photography becomes easier than you ever thought was possible, because all the necessary flash exposure information is displayed in the camera's viewfinder. You never need to move your eye — so you miss none of the action.

The Speedlite 188A introduces a new dimension in operating ease and convenience. Just set the ISO film speed and the auto aperture on the flash. There are two apertures to choose from besides manual: f/2.8 and f/5.6 with ISO 100 film, which correspond to distances of 1-9m and 0.5-4.5m respectively. Guide number is 25 (ISO 100·m).

Turn the unit on and after a few seconds a green " ⚡ " will appear in the viewfinder. This signifies that the flash is charged and ready to go. The AE-1 PROGRAM's circuitry automatically sets the camera to the 1/60 sec. flash synch. speed and chooses the aperture as well, as long as the lens is on "A" and the shutter speed selector dial is at any setting other than "B." The " ⚡ " will flash on and off for two seconds after the shutter is released to inform you that the exposure was correct.

Compact and light, the Speedlite 188A operates on four size AA batteries. A wide adapter (standard accessory) enables flash coverage with lenses as wide as 28mm.

Canon's other versatile Speedlites, the 166A, 199A, 277T, 299T, 533G and 577G, can be used with the AE-1 PROGRAM. With the exception of autoexposure flash confirmation, they provide the same ease of operation as the Speedlite 188A.

SPEEDLITE 188A

Specifications

Type: Electronic computer flash unit with a series control system. **Guide Number:** 25 (ISO 100·m) or 41 (ISO 25·ft). 16 (ISO 100·m) or 26 (ISO 25·ft) with Wide Adapter 188A. **Recycling Time:** Less than 8 sec. using alkaline-manganese batteries. Less than 6 sec. using Ni-Cd batteries. **Number of Flashes:** About 200 using alkaline-manganese batteries. About 70 using Ni-Cd batteries. **Flash Coverage Angle:** Covers a 35mm lens. Covers a 28mm lens when Wide Adapter 188A is used. **Flash Duration:** 1/700 sec. to 1/50,000 sec. **ISO Film Speed Scale:** ISO 25-800. **Dimensions:** 68(W) × 52(D) × 103(H)mm (2-11/16" × 2-1/16" × 4-1/16") **Weight:** 290g (10-1/4 ozs.) incl. batteries. **Accessories:** Soft Case, Wide Adapter 188A.

Subject to change without notice.

When Speed is Essential

Canon
AE-1
PROGRAM
Canon
AE-1
PROGRAM
CANON LENS FD 50mm 1:1.8
LENS MADE IN JAPAN

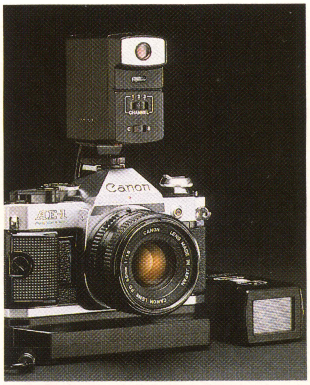
With action photography, time generally isn't on your side. Capturing the action-packed moments of a sports event or the spontaneity of a child's smile calls for some rapid fire shutter work. The ideal way to do this is to use the Motor Drive MA, new Power Winder A2, or Power Winder A.

The Motor Drive MA has two speeds which advance the film at a rapid 4 fps and 3 fps, respectively. Single-frame shooting is also possible. Two power sources are available: the Battery Pack MA and the rechargeable Ni-Cd Pack MA.

The Power Winder A2 provides automatic film advance of about 2 fps. It has a convenient switch for continuous or single frame shooting. With the Power Winder A, continuous film winding takes place as long as you depress the shutter button.

The Power Winder A accepts four size AA alkaline or carbon-zinc batteries; the Power Winder A2 accepts these and Ni-Cd batteries as well.

The Wireless Controller LC-1 can be used with the Motor Drive MA or Power Winder A2.



POWER WINDER A2

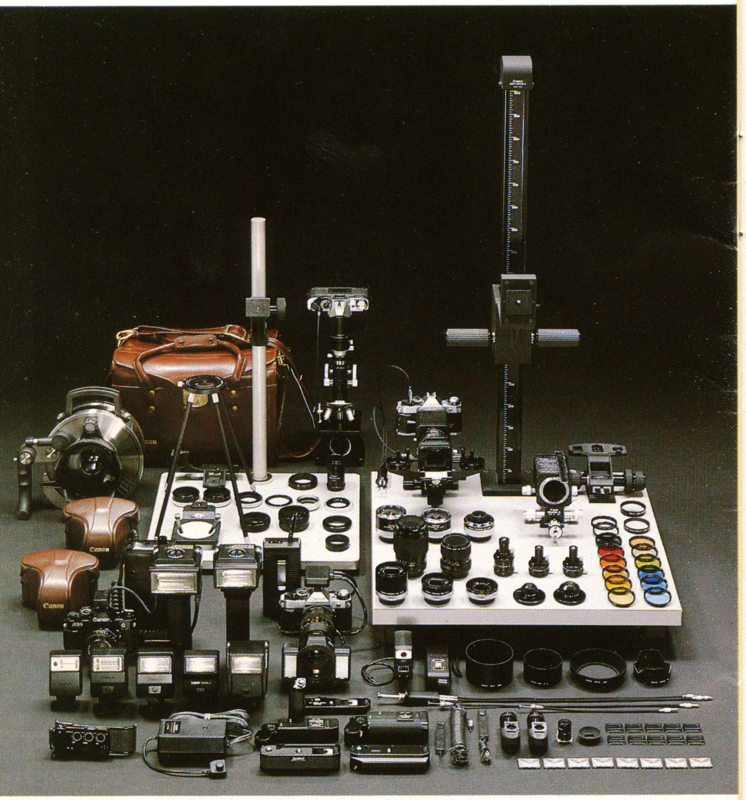
Specifications

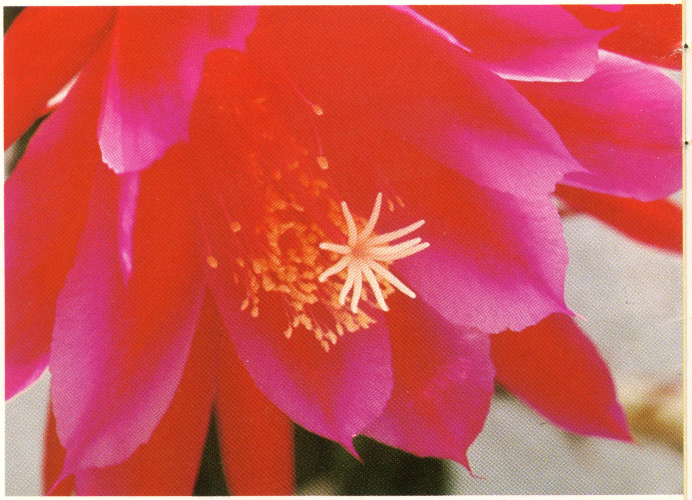
Winding Speed: Approximately 0.5 seconds. **Operation:** When the shutter release button on the camera is pressed, the winder will function. **Shutter Speed Coupling Range:** 1/60 to 1/1000 second for continuous photography. "B," or any shutter speed for single frame photography. (However, if set at "B," AE photography cannot be performed.) **Two Positions:** "C" for continuous shooting at about two frames per second. "S" for single frame shooting. **Automatic Cut-off Circuit:** When the film is completely wound or if the batteries become exhausted, the winder will automatically stop and the warning lamp (LED) will light up. **Power Source:** Four AA size 1.5V alkaline, carbon-zinc or Ni-Cd batteries. **Mounting on Camera:** By using tripod socket on the camera. **Size:** 140.8× 53.4× 27.5mm (5-9/16″ × 2-1/8″ × 1-1/16″) **Weight:** 275g (9-11/16 ozs.) including batteries.

Subject to change without notice.

FD 300mm f/4L, 1/1000 sec., Shutter Speed Priority AE, ISO 64

Expanding Your Photographic Horizons



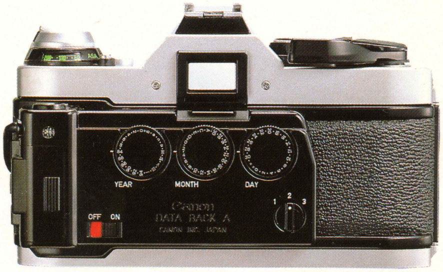


FD 50mm f/1.8 with Extension Tube FD 25-U, 1/4 sec., f/11, ISO 64

Canon accessories open up a galaxy of opportunities for the imaginative photographer.

The AE-1 PROGRAM can be used with many Canon accessories. For close-up work there are the Extension Tubes FD, Auto Bellows which employs a Double Cable Release for automatic diaphragm control, and the easy-to-use Macrolite ML-1 flash unit. Two close-up lenses—the 450 and 240—can be used on any Canon lens from 35mm to 135mm to take superb pictures of insects, plant life or other minutiae. It could be the petals of a rose or a multi-hued butterfly. Whatever the subject, you can be sure of sharp, clear results. Copying— taking pictures of flat objects such as books or stamps—is another field fully catered to with Canon accessories. Essential in this line is the Copy Stand 4 or 5. For the scuba diver who wants to take his Canon AE-1 PROGRAM underwater to film the wonders of the deep, there is the Marine Capsule A. Used with the Power Winder A, it can accept 16 different lenses.

Another extremely useful accessory is the Data Back A. It attaches to the back of the camera and automatically imprints data on the lower right hand corner of the picture in synchronization with exposure. Three dials enable you to imprint the day, month and year, or classify your pictures with Roman numerals or letters of the alphabet. In addition, the Data Back A can be used with the Power Winder A2 or A.



Taking You To Greater Creative Heights

CANON LENS FD
LENS MADE IN JAPAN
CANON ZOOM LENS FD
LENS FD 135mm 1:3.5
LENS FD 70-210mm 1:4

The great advantage of SLR cameras is that their lenses are interchangeable. And the great thing about the AE-1 PROGRAM, in particular, is that it can be used with one of the most comprehensive ranges of lenses available today: the Canon FD Series.

Covering the entire spectrum from fish-eye to super-telephoto, the FD Lens Series comprises almost 60 superb lenses.

Compactness and handling ease are two of their vital characteristics. Mounting and dismounting are quick and easy. For the former, align the red dots and give the lens a twist. When dismounting, merely press the release button located on the lens and twist in the opposite direction. And their reliable mounting system causes absolutely no wear of the mounting surface, no matter how many thousands of times the lens is changed.

Quality and performance also serve to distinguish Canon FD lenses from those of other makers. Since they are manufactured to meet the same high standards of excellence as Canon's cameras, each lens is greatly reliable, providing optimum resolution and color reproduction.

A Different Outlook

Angle of View

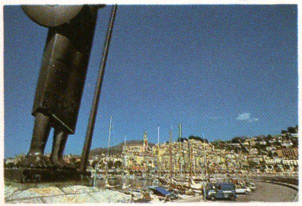
The scene's the same but the area that each lens takes in is different. The pictures (below left) were taken from the same spot with four lenses of different focal length from 24mm to 300mm. The shorter the focal length, the wider the area of the scene the lens takes in. Objects within the scene appear small. As the focal length increases, the lens takes in less of the scene and the size of the subject increases.

Perspective

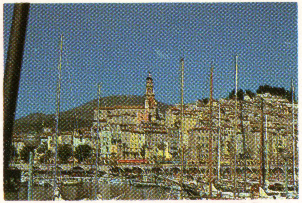
With a wide-angle lens you often shoot closer to the subject than you do with a telephoto lens. This leads to a difference in perspective. In order to keep the subject the same size in this series of photos, the photographer moved progressively farther away each time he switched to a lens with a longer focal length.

Angle of View

24mm

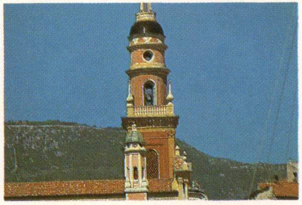


50mm



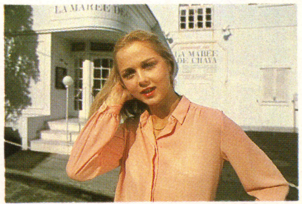
135mm

300mm

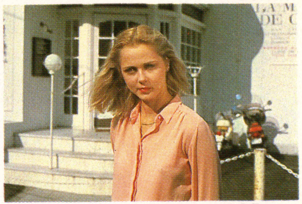


Perspective

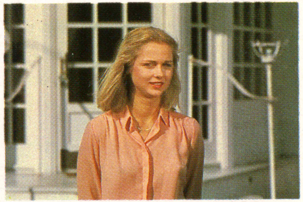
24mm



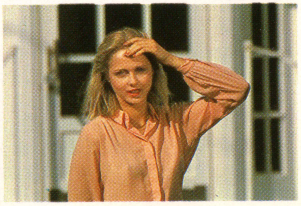
50mm



135mm



300mm



Specifications

Type: 35mm single-lens reflex (SLR) camera with electronically controlled Automatic Exposure (AE) and focal-plane shutter.

Exposure Modes: Programmed AE, shutter-speed priority AE, AE flash photography with specified Canon Speedlites, and manual override.

Format: 24× 36mm.

Usable Lenses: Canon FD (for full-aperture metering) and Canon FL and non-FD (for stopped-down metering) series lenses.

Standard Lenses: FD 50mm f/1.2, FD 50mm f/1.4, FD 50mm f/1.8

Lens Mount: Canon breech-lock mount.

Viewfinder: Fixed eye-level pentaprism. Gives 94% vertical and 94% horizontal coverage of the actual picture area with 0.83x magnification at infinity with a standard lens. Information is displayed in form of LED digital display to the right of field of view. Includes "P" mark (programmed AE and camera shake warning), "M" mark (manual control indicator), aperture display (appropriate aperture flashes to warn of overexposure and underexposure), stopped-down metering index, " ϟ " mark (flash charge-completion indicator with specified Canon flash units and auto flash confirmation signal with Speedlites 188A and 166A).

Dioptric Adjustment: Built-in eyepiece is adjusted to standard −1.0 diopter.

Focusing Screen: Standard split-image/microprism rangefinder and seven other types of interchangeable screens are optionally available.

Light Metering System: Through-the-lens (TTL), Central Emphasis Averaging System by SPC (Silicon Photo Cell).

Meter Coupling Range: EV 1 (1 sec. at f/1.4) to EV 18 (1/1000 sec. at f/16) with ISO 100 film and f/1.4 speed lens.

Film Speed Scale: ISO 12 to 3200.

Exposure Memory: EV locked in when shutter release button is pressed halfway and the AE lock switch is pressed once. Exposure memorized as long as shutter button is pressed halfway.

Exposure Preview: By pressing shutter button or exposure preview switch.

Shutter: Cloth, focal-plane, 4-spindle, electronically-controlled. With shock and noise absorbers.

Main Switch: Three positions: "A," "L," and "S." At "L" all active circuits are cut off as a safety feature. "S" position is for self-timer photography.

Shutter Release Button: Two-step, electromagnetic with lock, cable release socket, and finger rest.

Shutter Speed Selector Dial: 2 secs. −1/1000 sec., "B," and "PROGRAM" (for programmed AE). With guard.

Self-timer: Electronically-controlled. Main switch is set to "S." Activated by pressing shutter button. Ten-second delay with electronic "beep-beep" sound. Cancelation possible.

Stop-down Lever: For depth-of-field preview (FD lens) or metering (non-FD lens or close-up accessories).

Power Source: One 6V alkaline-manganese (Eveready [UCAR] No. 537) , silver oxide (Eveready [UCAR] No. 544, JIS 4G13, Mallory PX 28.), or lithium (Mallory PX 28 L) battery. Battery lasts about one year under normal use.

Battery Check: "Beep-beep" sound when pressing battery check button. Number of beeps per second emitted decreases with power level.

Flash Synchronization: X synchronization at 1/60 sec.; M synchronization at 1/30 sec. or slower. Direct contact at accessory shoe for hot-shoe flash. PC socket (JIS-B type) with shock-preventive rim for cord-type flash on front of

Automatic Flash: Full AE flash photography with specified Canon Speedlites. Shutter speed automatically set. Aperture automatically controlled according to setting of flash when pilot lamp illuminates.

Back Cover: Opened with rewind knob. Removable. With memo holder.

Film Advance Lever: Single-stroke 120° throw with 30° stand-off. Ratchet winding possible.

Film Counter: Additive type. Automatically resets to "S" upon opening back cover. Counts backwards as film is rewound.

Other Safety Devices: Camera will not function when power level insufficient. Film winding impossible while shutter is in operation.

Dimensions: 141mm× 88mm× 47.5mm (5-9/16"× 3-7/16"× 1-7/8") body only.

Weight: 565g (19-15/16 ozs.) body only.
735g (25-15/16 ozs.) with FD 50mm f/1.8 lens.

Subject to change without notice.

System Photography Redefined

1. **Lenses**
- ❶ Fish-eye 7.5mm f/5.6
- ❷ Fish-eye FD 15mm f/2.8
- ❸ FD 14mm f/2.8 L
- ❹ FD 17mm f/4
- ❺ FD 20mm f/2.8
- ❻ FD 24mm f/1.4 L
- ❼ FD 24mm f/2
- ❽ FD 24mm f/2.8
- ❾ FD 28mm f/2
- ❿ FD 28mm f/2.8
- ⓫ FD 35mm f/2
- ⓬ FD 35mm f/2.8
- ⓭ TS 35mm f/2.8
- ⓮ FD 50mm f/1.2 L
- ⓯ FD 50mm f/1.2
- ⓰ FD 50mm f/1.4
- ⓱ FD 50mm f/1.8
- ⓲ Macro FD 50mm f/3.5 w/Extension Tube FD 25-U
- ⓳ FD 85mm f/1.2 L
- ⓴ FD 85mm f/1.8
- ㉑ Softfocus FD 85mm f/2.8
- ㉒ FD 100mm f/2
- ㉓ FD 100mm f/2.8
- ㉔ Macro FD 100mm f/4 w/Extension Tube FD 50-U
- ㉕ FD 135mm f/2
- ㉖ FD 135mm f/2.8
- ㉗ FD 135mm f/3.5
- ㉘ FD 200mm f/2.8
- ㉙ FD 200mm f/4
- ㉚ Macro FD 200mm f/4
- ㉛ FD 300mm f/2.8 L
- ㉜ FD 300mm f/4 L
- ㉝ FD 300mm f/4
- ㉞ FD 300mm f/5.6
- ㉟ FD 20—35mm f/3.5 L
- ㊱ FD 28—55mm f/3.5—4.5
- ㊲ FD 28—85mm f/4
- ㊳ FD 35—70mm f/2.8—3.5
- ㊴ FD 35—70mm f/3.5—4.5
- ㊵ FD 35—70mm f/4 AF
- ㊶ FD 35—105mm f/3.5
- ㊷ FD 50—135mm f/3.5
- ㊸ FD 50—300mm f/4.5 L
- ㊹ FD 70—210mm f/4
- ㊺ FD 75—200mm f/4.5
- ㊻ FD 80—200mm f/4
- ㊼ FD 85—300mm f/4.5
- ㊽ FD 100—300mm f/5.6
- ㊾ FD 150—600mm f/5.6 L
- ㊿ FD 400mm f/2.8 L
- (51) FD 400mm f/4.5
- (52) FD 500mm f/4.5 L
- (53) Reflex 500mm f/8
- (54) FD 600mm f/4.5
- (55) FD 800mm f/5.6 L
- (56) Extender FD 2x-A
- (57) Extender FD 2x-B
- (58) Extender FD 1.4x-A

2. **Close-up, Photomacrography and Photomicrography**
- ❶ Close-up Lenses 450, 240
- ❷ FD 50mm f/1.4
- ❸ Extension Tubes FD 15-U, 25-U, 50-U
- ❹ Extension Tube M set
- ❺ Macro Auto Ring
- ❻ FD 50mm f/3.5 Macro
- ❼ Vari-Extension Tube M15-25
- ❽ Vari-Extension Tube M30-55
- ❾ Macrophoto Adapter MA-52
- ❿ Macro Hood
- ⓫ Duplicator G
- ⓬ Duplicator 8
- ⓭ Macrophoto Lens 20mm f/3.5
- ⓮ Duplicator 16
- ⓯ Macrophoto Lens 35mm f/2.8
- ⓰ Macrophoto Lens Adapter
- ⓱ Roll Film Stage
- ⓲ Duplicator 35
- ⓳ Attachment Ring
- ⓴ Macro Stage
- ㉑ Auto Bellows
- ㉒ Double Cable Release
- ㉓ Release 30, 50
- ㉔ Camera Holder F4
- ㉕ Focusing Rail
- ㉖ Copy Stand 5
- ㉗ Copy Stand 4
- ㉘ Photomicro Unit F
- ㉙ Extension Tube M5
- ㉚ F Ring 52mm
- ㉛ Handy Stand F

3. **Motorized Film Drive and Unmanned Photography**
- ❶ Motor Drive MA
- ❷ Power Winder A2
- ❸ Power Winder A
- ❹ External Battery Pack A
- ❺ Ni-Cd Charger MA
- ❻ Ni-Cd Pack MA
- ❼ Battery Pack MA
- ❽ Battery Magazine MA
- ❾ Extension Cord E 1000
- ❿ Wireless Controller LC-1
- ⓫ Interval Timer TM-1 Quartz
- ⓬ Remote Switch 60
- ⓭ Remote Switch 3

4. **Viewfinder System**
- ❶ Eyecup 4S
- ❷ Angle Finder A2
- ❸ Angle Finder B
- ❹ Magnifier S
- ❺ Dioptric Adjustment Lenses S
- ❻ Focusing Screens*

	Macro FD 200mm f/4	12°	6—9	32	0.58	1.9	58	1.0	Built-in	182.4	7-3/16	780	1	12	LH-D24	—
Softfocus	Softfocus FD 85mm f/2.8	28°30′	4—6	22	0.8	2.75	58	0.13	BT-58	69.6	2-3/4	375		13	LH-C13	LS-B11
Tilt and Shift	TS 35mm f/2.8	63°(Shift 79°)	8—9	22	0.3	1	58	0.19	BW-58	74.5	2-15/16	550	1	3	Exclusive	—
Macrophoto	Macrophoto 20mm f/3.5	—	3—4	22	—	—	—	—	—	20	13/16	30		1	Exclusive	—
	Macrophoto 35mm f/2.8	—	4—6	22	—	—	—	—	—	22.5	7/8	56		2	Exclusive	—

* Magnification is at closest focusing distance.

- ■ All FD lenses are coated and their inner surfaces anti-reflection treated for optimum light transmission and color balance and maximum elimination of ghost and flare.
- ■ The "L" designation of certain lenses indicates that the lens concerned is specially constructed to give extra high performance. This designation replaces the "aspherical" and "fluorite" designations used formerly.
- ■ FD 2x Type A is for FD telephoto lenses whose focal lengths are 300mm or longer. It can be used with an FD zoom lens which has 300mm within its focal length range. However, if using an Macro FD 200mm f/4 with an FD Extender 2x, it is recommended to use the type A.
- ■ FD 2x Type B is for any FD lens whose focal length is less than 300mm, including any FD zoom lens whose maximum focal length does not reach 300mm. However, if using an FD 300mm f/2.8L with an FD Extender 2x, it is recommended to use the type B.
- ■ FD 1.4x Type A is for any fixed focal length FD lens whose focal length is 300mm or longer.
- ■ Canon Extension Tubes FD 15-U, FD 25-U and FD 50-U can be used with any Canon FD lens having a focal length from 35mm to 200mm except for the FD 85mm f/1.2 L. The FD 15-U can also be used with FD 28mm lenses.
- ■ **Lens length and weight are for lens alone: they do not include lens caps, hood (optional) or tripod mount (if applicable).**
- ■ The length of the lens is measured from the camera mount to the lens front vertex.

Subject to change without notice.

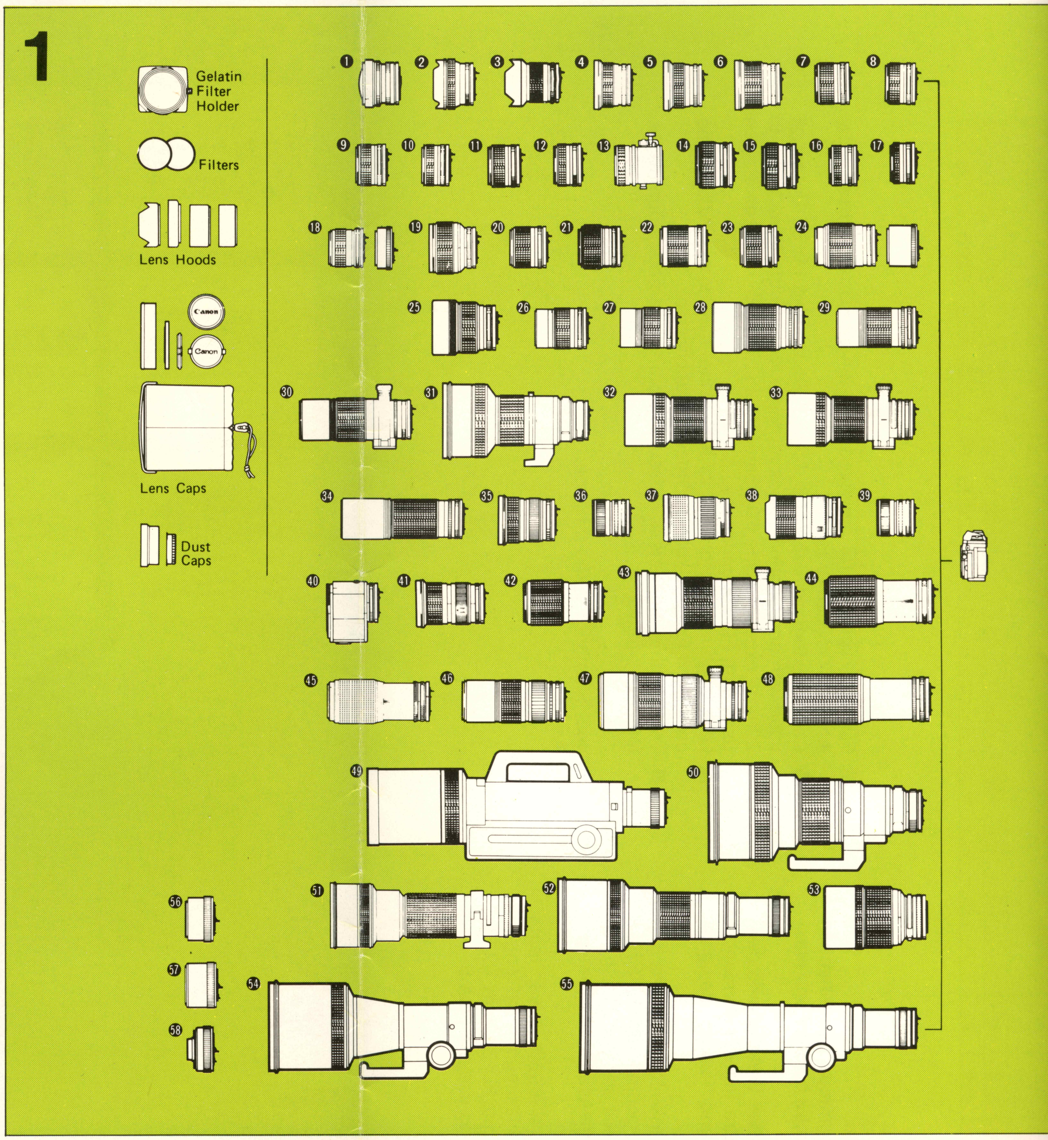
5. **Flash Photography**
❶ Speedlite 166A
❷ Speedlite 188A
❸ Speedlite 199A
❹ Speedlite 277T
❺ Speedlite 299T
❻ Macrolite ML-1
❼ Sensor Unit G100
❽ Sensor Unit G20
❾ Speedlite 577G
❿ Speedlite 533G
⓫ Transistor Pack G

6. **Underwater Photography**
❶ Marine Capsule A
❷ Power Winder A

7. **Data Imprinting System**
❶ Data Back A

8. **Cases**
❶ Semi-hard Case L
❷ Semi-hard Case S
❸ Semi-hard Case HA-2
❹ Neck Strap 7
❺ Lens Snap Case
❻ Lens Hard Cases

* **New Split/Microprism**—Standard screen in the AE-1 PROGRAM
- A. **Microprism**— Suited for general photography when using an aperture of f/5.6 or larger
- B. **New Split**—For general photography, can be used with small maximum aperture lenses
- C. **All Matte**—For macro and telephotography where undistracted viewing of entire field of view is desired
- D. **Matte/Section**—With horizontal and vertical reference lines for architectural photography, copy work, etc.
- H. **Matte/Scale**—Horizontal/vertical scales in mm's. For close-ups, photomacrography and other applications where it's useful to know the size of the subject or magnification involved.
- I. **Double Cross-hair Reticle**— For photomicrography, astrophotography and other fields requiring high magnifications.
- L. **Cross Split-image**—General photography with large maximum aperture lenses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Gelatin Filter Holder
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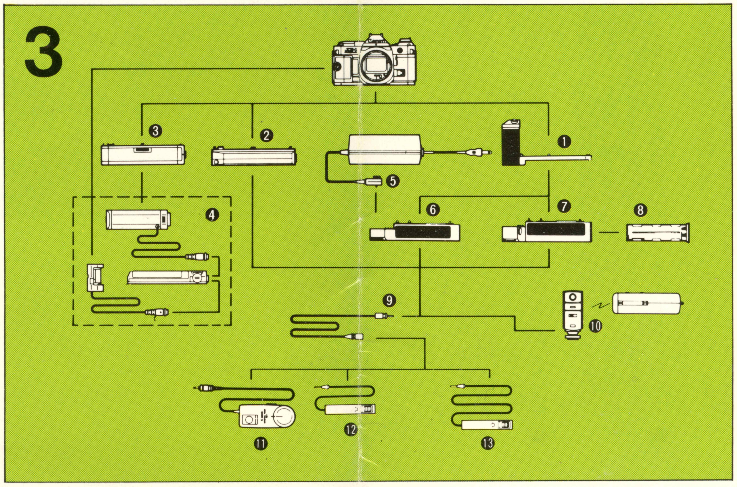
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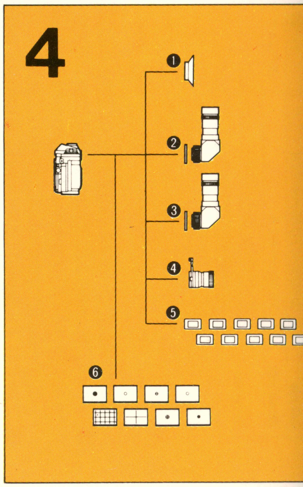

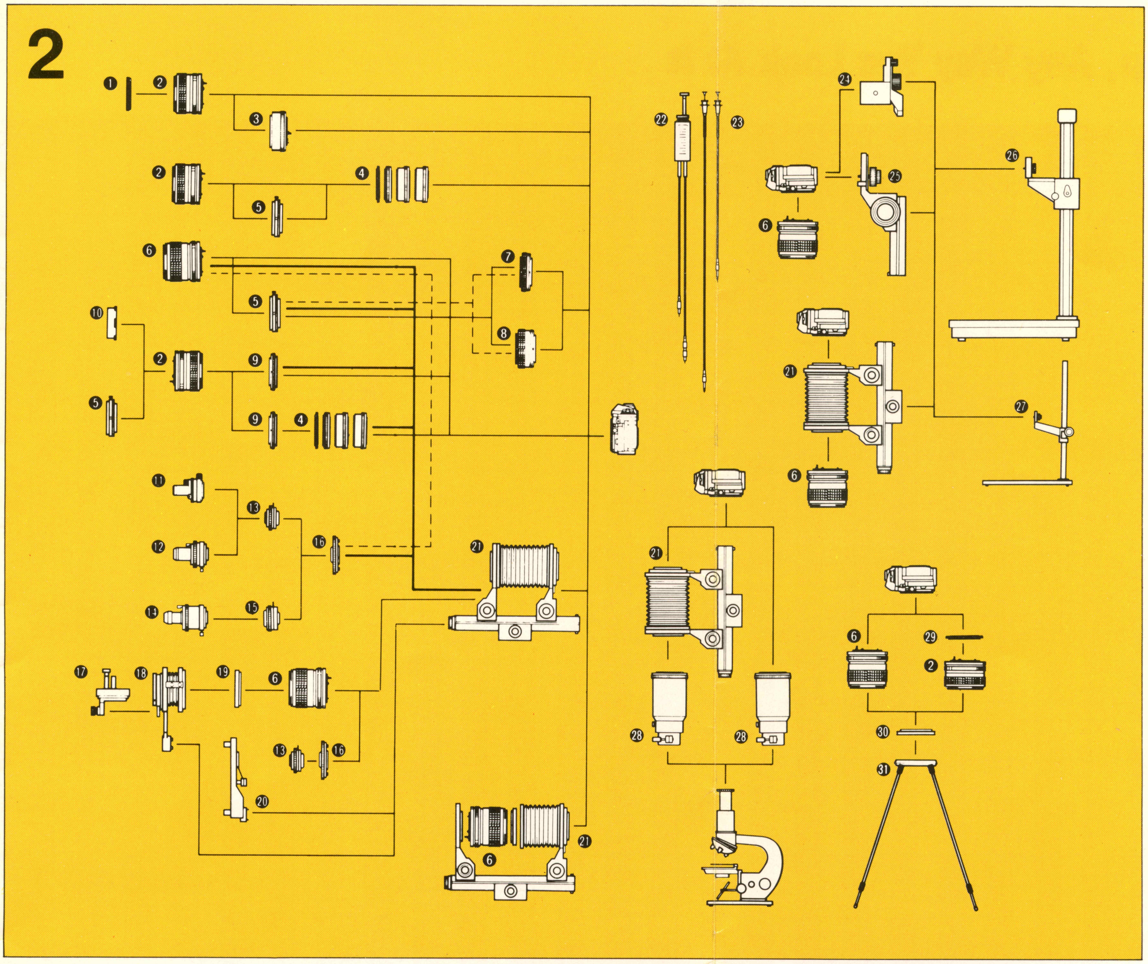

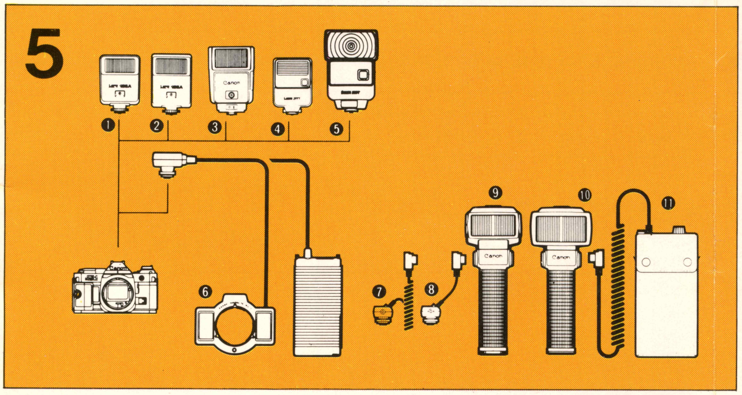
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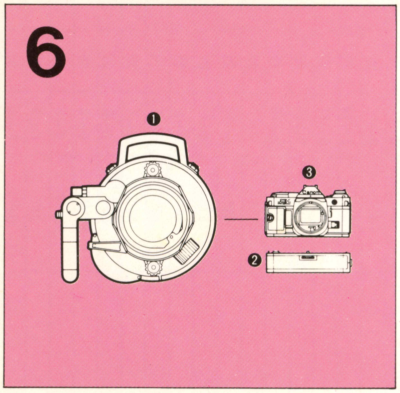
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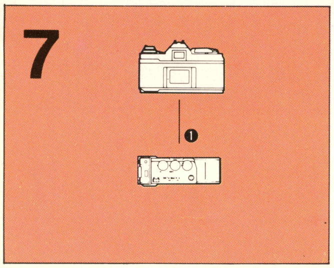
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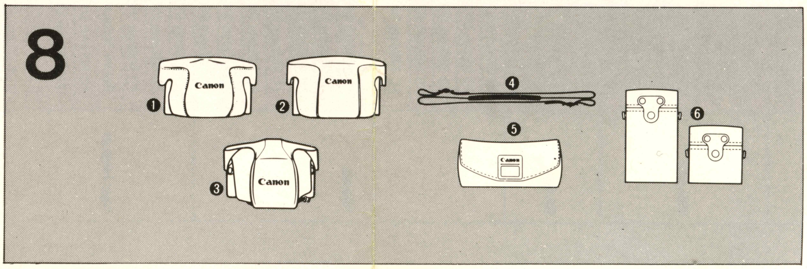
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Perfection, Any Way You Look At It

Type	Lens	Angle of View	Construction	Minimum Aperture	Closest Focusing Distance		Filter Size	Magnification*	Hood	Length		Weight			Case	
					(m.)	(ft.)	(mm)			(mm)	(in)	(gr)	(lbs.)	(ozs.)	Hard case	Snap case
Fish-eye	Fish-eye 7.5mm f/5.6	180°	8–11	22	—	—	Built-in	—	—	62	2-7/16	365		13	LH-C10	LS-B11
	Fish-eye FD 15mm f/2.8	180°	9–10	22	0.2	0.7	Built-in	0.14	Built-in	60.5	2-3/8	460	1		LH-C10	LS-B11
Super Wide-angle	FD 14mm f/2.8 L	114°	10–14	22	0.25	0.9	Built-in Filter Holder	0.1	Built-in	83.5	3-5/16	500	1	2	LH-C13	LS-B11
	FD 17mm f/4	104°	9–11	22	0.25	0.9	72	0.1	BW-72	56	2-3/16	360		13	LH-C10	LS-B11
	FD 20mm f/2.8	94°	9–10	22	0.25	0.9	72	0.13	BW-72	58	2-5/16	305		11	LH-C10	LS-B11
Wide-angle	FD 24mm f/1.4 L	84°	8–10	16	0.3	1	72	0.12	BW-72	68	2-11/16	430		15	LH-C13	LS-B11
	FD 24mm f/2	84°	9–11	22	0.3	1	52	0.11	BW-52C	50.6	2	285		10	LH-B9	LS-A9
	FD 24mm f/2.8	84°	9–10	22	0.3	1	52	0.11	BW-52C	43	1-11/16	240		8	LH-B9	LS-A9
	FD 28mm f/2	75°	9–10	22	0.3	1	52	0.13	BW-52B	47.2	1-7/8	265		9	LH-B9	LS-A9
	FD 28mm f/2.8	75°	7–7	22	0.3	1	52	0.13	BW-52B	40	1-9/16	170		6	LH-B9	LS-A9
	FD 35mm f/2	63°	8–10	22	0.3	1	52	0.17	BW-52A	46	1-13/16	245		9	LH-B9	LS-A9
	FD 35mm f/2.8	63°	5–6	22	0.35	1.25	52	0.13	BW-52A	40	1-9/16	165		6	LH-B8	LS-A9
Standard	FD 50mm f/1.2 L	46°	6–8	16	0.5	1.75	52	0.13	BS-52	50.5	2	380		13	LH-B9	LS-A9
	FD 50mm f/1.2	46°	6–7	16	0.5	1.75	52	0.13	BS-52	45.6	1-13/16	315		11	LH-B9	LS-A9
	FD 50mm f/1.4	46°	6–7	22	0.45	1.5	52	0.15	BS-52	41	1-5/8	235		8	LH-B8	LS-A9
	FD 50mm f/1.8	46°	4–6	22	0.6	2	52	0.1	BS-52	35	1-3/8	170		6	LH-B8	LS-A9
Telephoto	FD 85mm f/1.2 L	28°30′	6–8	16	0.9	3	72	0.12	BT-72	71	2-13/16	680	1	8	LH-C13	LS-B11
	FD 85mm f/1.8	28°30′	4–6	22	0.85	3	52	0.12	BT-52	53.5	2-1/8	345		12	LH-C10	LS-B11
	FD 100mm f/2	24°	4–6	32	1	3.5	52	0.12	BT-52	70	2-3/4	445	1		LH-B12	LS-B11
	FD 100mm f/2.8	24°	5–5	32	1	3.5	52	0.12	BT-52	53.4	2-1/8	270		9	LH-C10	LS-B11
	FD 135mm f/2	18°	5–6	32	1.3	4.5	72	0.13	Built-in	90.4	3-9/16	660	1	7	LH-C13	LS-B13
	FD 135mm f/2.8	18°	5–6	32	1.3	4.5	52	0.13	Built-in	78	3-1/16	395		14	LH-B12	LS-B11
	FD 135mm f/3.5	18°	4–4	32	1.3	4.5	52	0.13	Built-in	85	3-3/8	325		11	LH-B12	LS-B13
	FD 200mm f/2.8	12°	6–7	32	1.5	5	72	0.16	Built-in	134.2	5-5/16	735	1	10	LH-C19	LS-B21
	FD 200mm f/4	12°	6–7	32	1.5	5	52	0.15	Built-in	121.5	4-13/16	440		15	LH-A17	LS-A18
	FD 300mm f/2.8 L	8°15′	7–9	32	3	10	48 (drop-in)	0.11	Built-in	245	9-5/8	2,345	5	3	Exclusive	—
	FD 300mm f/4 L	8°15′	7–7	32	3	10	34 (drop-in)	0.11	Built-in	207	8-1/8	1,070	2	6	LH-D24	—
	FD 300mm f/4	8°15′	6–6	32	3	10	34 (drop-in)	0.11	Built-in	204	8-1/16	945	2	1	LH-D24	—
	FD 300mm f/5.6	8°15′	5–6	32	3	10	58	0.11	Built-in	198.5	8-3/16	635	1	6	LH-B24	LS-A24
Super Telephoto	FD 400mm f/2.8 L	6°10′	8–10	32	4	15	48 (drop-in)	0.12	Built-in	348	13-11/16	5,395	11	14	Exclusive	—
	FD 400mm f/4.5	6°10′	5–6	32	4	15	34 (drop-in)	0.11	Built-in	287.5	11-5/16	1,280	2	13	Exclusive	—
	FD 500mm f/4.5 L	5°	6–7	32	5	20	48 (drop-in)	0.14	Built-in	395	15-9/16	2,610	5	12	Exclusive	—
	Reflex 500mm f/8	5°	3–6	8	4	15	34 (drop-in)	0.14	Built-in	146	5-3/4	710	1	9	Exclusive	—
	FD 600mm f/4.5	4°10′	5–6	32	8	27	48 (drop-in)	0.08	Built-in	462	18-3/16	3,800	8	6	Exclusive	—
	FD 800mm f/5.6 L	3°06′	6–7	32	14	45	48 (drop-in)	0.06	Built-in	577	22-11/16	4,270	9	7	Exclusive	—
Zoom	FD 20-35mm f/3.5 L	94°–63°	11–11	22	0.5	1.75	72	0.05–0.08	BW-72	84.2	3-5/16	470	1	1	LH-C13	LS-B13
	FD 28-55mm f/3.5-4.5	75°–43°	10–10	22	0.4	1.4	52	0.09–0.16	BW-58C	60.9	2-3/8	220		8	LHP-B9	LS-B11
	FD 28-85mm f/4	75°–28°30′	11–13	22	0.9	3	72	0.04–0.1	BW-72	104.1	4-1/8	485	1	1	LH-C16	LS-B16
	FD 35-70mm f/2.8-3.5	63°–34°	10–10	22	1	3.5	58	0.04–0.07	W-69	120	4-3/4	545	1	3	LH-B15	LS-A18
	FD 35-70mm f/3.5-4.5	63°–34°	8–9	22	0.5	1.75	52	0.08–0.15	BW-58C	60.9	2-3/8	200		7	LHP-B9	LS-B11
	FD 35-105mm f/3.5	63°–23°20′	13–15	22	1.5	5	72	0.03–0.08	BW-72B	108.4	4-1/4	600	1	5	LH-C16	LS-B16
	FD 50-135mm f/3.5	46°–18°	12–16	32	1.5	5	58	0.04–0.11	BS-58	125.4	4-15/16	650	1	7	LH-C16	LS-B16
	FD 50-300mm f/4.5 L	46°–8°15′	13–16	32	2.5	8	34 (drop-in)	0.03–0.14	S-100	250	9-5/8	1,820	4		Exclusive	—
	FD 70-210mm f/4	34°–11°45′	9–12	32	1.2	4	58	0.08–0.23	BT-58	151	5-15/16	645	1	7	LH-C19	LS-B21
	FD 75-200mm f/4.5	32°11′–12°	8–11	32	1.8	6	52	0.05–0.13	BT-52B	123	4-13/16	510	1	2	LH-C16	LS-B16
	FD 80-200mm f/4	30°–12°	11–15	32	1	3.5	58	0.12–0.29	Built-in	161	6-5/16	765	1	11	LH-B24	LS-B21
	FD 85-300mm f/4.5	28°30′–8°15′	11–15	32	2.5	8	Series IX	0.04–0.15	Built-in	246.8	9-11/16	1,635	3	10	Exclusive	—
	FD 100-300mm f/5.6	24°–8°15′	9–14	32	2	7	58	0.06–0.18	BT-58	207	8-1/8	830	1	13	LH-C24	LS-B24
	FD 150-600mm f/5.6 L	16°20′–4°10′	15–19	32	3	10	34 (drop-in)	0.07–0.26	Built-in	468	18-5/16	4,260	9	6	Exclusive	—
Autofocus	FD 35–70mm f/4 AF	63°–34°	8–8	22	(0.5)	(1.8)	52	0.08–0.15	—	84.5	3-5/16	645	1	7	Exclusive	—
Macro	Macro FD 50mm f/3.5	46°	4–6	32	23.2 (cm)	9.1 (in.)	52	0.5	BW-52A	57	2-1/4	235		8	LH-C10	LS-B11
	Macro FD 100mm f/4	24°	3–5	32	0.45	1.48	52	0.5	BT-52	95	3-3/4	455	1		LH-B15	LS-B13
	Macro FD 200mm f/4	12°	6–9	32	0.58	1.9	58	1.0	Built-in	182.4	7-3/16	780	1	12	LH-D24	—
Softfocus	Softfocus FD 85mm f/2.8	28°30′	4–6	22	0.8	2.75	58	0.13	BT-58	69.6	2-3/4	375		13	LH-C13	LS-B11
Tilt and Shift	TS 35mm f/2.8	63°(Shift 79°)	8–9	22	0.3	1	58	0.19	BW-58	74.5	2-15/16	550	1	3	Exclusive	—
Macrophoto	Macrophoto 20mm f/3.5	—	3–4	22	—	—	—	—	—	20	13/16	30		1	Exclusive	—
	Macrophoto 35mm f/2.8	—	4–6	22	—	—	—	—	—	22.5	7/8	56		2	Exclusive	—